



# ***INSIGHT***

## ***Trial Exam Paper***

### **2010**

## **ENGLISH (ESL)**

### **Written examination**

**Reading time: 15 minutes**

**Writing time: 3 hours**

#### **TASK BOOK**

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response (Reading and responding)	20	1	40
B – Writing in Context (Creating and presenting)	4	1	30
C – Analysis of language use (Using language to persuade)	2	2	30
			Total 100

- Students are permitted to bring the following items into the examination: pens, pencils, highlighters, erasers, sharpeners, rulers and an English and/or bilingual printed dictionary.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

#### **Materials provided**

- The task book of 15 pages, including **Examination assessment criteria** on page 15.

#### **Instructions**

- Write your **name** on each of your answers.
- You must complete **all three** sections of the examination.
- All answers must be written in English.
- You must **not** write on two film texts.

#### **Section A – Text response (Reading and responding)**

- Write the name of your selected text on your response.

#### **Section B – Writing in Context (Creating and presenting)**

- Write your **Context** and the name of your selected text on your response.

#### **Section C – Analysis of language use (Using language to persuade)**

Write your response on the paper and/or script book provided.

**Students are NOT permitted to bring mobile phones or any other electronic devices into the examination.**

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## SECTION A – Text response (Reading and responding)

### Instructions for Section A

Section A requires students to complete **one analytical/expository** piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

Indicate in the box on the first line of the script book whether you are answering **i.** or **ii.**

In your response you must refer closely to **one** selected text from the text list below.

For collections of poetry or short stories, **you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.**

Your response will be assessed according to the criteria set out on the last page of this book.

Section A is worth 40 marks.

If you write on a film text in Section A, you must **not** write on a film text in Section B.

### Text List

1. *A Farewell to Arms* ..... Ernest Hemingway
2. *A Human Pattern – Selected Poems*..... Judith Wright
3. *A Man for All Seasons* ..... Robert Bolt
4. *Bypass: the Story of a Road* ..... Michael McGirr
5. *Cosi* ..... Louis Nowra
6. *Dear America – Letters Home from Vietnam* ..... Editor: Bernard Edelman
7. *Great Short Works* ..... Edgar Allan Poe
8. *Hard Times* ..... Charles Dickens
9. *Home* ..... Larissa Behrendt
10. *Interpreter of Maladies* ..... Jhumpa Lahiri
11. *Into Thin Air* ..... Jon Krakauer
12. *Life of Pi* ..... Yann Martell
13. *Look Both Ways* ..... Director: Sarah Watt
14. *Maestro* ..... Peter Goldsworthy
15. *Nineteen Eighty-Four* ..... George Orwell
16. *Of Love and Shadows* ..... Isabel Allende
17. *On the Waterfront* ..... Director: Elia Kazan
18. *Richard III* ..... William Shakespeare
19. *Selected Poems* ..... Kenneth Slessor
20. *Year of Wonders* ..... Geraldine Brooks

TURN OVER

**1. *A Farewell to Arms***

- i. 'Although Hemingway shows the horrors of war, *A Farewell to Arms* is not an anti-war novel.' Do you agree?

**OR**

- ii. '*A Farewell to Arms* is a novel without hope.' Discuss.

**2. *A Human Pattern – Selected Poems***

- i. 'Judith Wright's poems show that the Australian landscape cannot be dominated.' Discuss.

**OR**

- ii. How does Wright view relationships between men and women in her poems?

**3. *A Man for All Seasons***

- i. '*A Man for All Seasons* demonstrates that people who try to oppose authority are always unsuccessful.' Do you agree?

**OR**

- ii. Is Sir Thomas More the only character we admire in *A Man for All Seasons*?

**4. *Bypass: the Story of a Road***

- i. '*Bypass* suggests that the journey is more important than the destination.' Do you agree?

**OR**

- ii. "The Hume Highway links Sydney and Melbourne. But it touches every corner of the country."

How does McGirr use the stories of both famous and ordinary Australians to show this?

**5. *Cosi***

- i. Lewis admits that he agrees to direct *Cosi* "for the money".

Is money the only thing Lewis gains in the course of directing the play?

**OR**

- ii. How does Nowra use the opera *Così Fan Tutte* to explore the play's main ideas?

**6. *Dear America – Letters Home from Vietnam***

- i. How do the letters in *Dear America* show the harmful effects of war on human emotions?

**OR**

- ii. 'The letters in *Dear America* reveal that different people respond to war in completely different ways.'

Discuss.

**7. *Great Short Works***

- i. 'Poe's stories suggest that fears of imagined terrors are often worse than fears of real threats.'

Do you agree?

**OR**

- ii. How do Poe's insane or mentally unstable narrators influence the reader to respond to their stories?

**8. *Hard Times***

- i. '*Hard Times* suggests that there is no place for love in a world ruled by reason and facts.'

Discuss.

**OR**

- ii. 'Although *Hard Times* criticises Gradgrind's view of the world, it does not give us a reasonable alternative view of the world.'

Do you agree?

**9. *Home***

- i. 'It is only by learning about her past that Candice is able to understand her present.'

Do you agree?

**OR**

- ii. '*Home* suggests that Aboriginal and non-Aboriginal Australians will never be able to accept and respect each other.'

Discuss.

**10. *Interpreter of Maladies***

- i. 'Lahiri's characters struggle to cope in their adopted countries, partly due to their unfamiliar surroundings, and partly because of their inability to adapt.'

Discuss.

**OR**

- ii. '*Interpreter of Maladies* suggests that compassion and understanding can always overcome problems caused by cultural differences.'

Do you agree?

**11. *Into Thin Air***

- i. 'Krakauer mostly blames the guides, rather than their clients or the physical environment, for the disaster that occurred on Mount Everest.'

Discuss.

**OR**

- ii. How does *Into Thin Air* show the differences between Sherpa and Western views of nature?

**12. *Life of Pi***

- i. Pi says to Richard Parker, “If I didn’t have you now, I don’t know what I would do.”  
To what extent does Pi’s survival depend on the presence of Richard Parker?

**OR**

- ii. ‘Both versions of what happened on the lifeboat are equally valid.’ Discuss.

**13. *Look Both Ways***

- i. “Things just happen,” says Anna.  
‘*Look Both Ways* suggests that acceptance is the best way to deal with random changes in life.’

Do you agree?

**OR**

- ii. Nick’s mother says, “It doesn’t matter how life ends, it matters how it was.”  
Is this the view presented by the film as a whole?

**14. *Maestro***

- i. To what extent is Keller responsible for Paul’s disappointments as well as his successes?

**OR**

- ii. ‘*Maestro* suggests that disappointments can lead to personal growth.’  
Discuss.

**15. *Nineteen Eighty-Four***

- i. At the end of the novel, Winston “had won the victory over himself. He loved Big Brother.”

What, if anything, does Winston achieve in *Nineteen Eighty-Four*?

**OR**

- ii. ‘The party’s control of language is more important than its use of physical force in maintaining power over Oceania’s population.’  
Discuss.

**16. *Of Love and Shadows***

- i. How does the writer show the importance of love and faith in an uncertain world?

**OR**

- ii. ‘It is Irene’s discovery of the body of Evangelina Ranquileo that most changes her view of the world.’  
Do you agree?

**17. *On the Waterfront***

- i. 'At the end of *On the Waterfront*, Terry Malloy considers himself a failure.'  
Is this your view of Terry?

**OR**

- ii. Does *On the Waterfront* suggest that honesty is always the best policy – whatever the consequences?

**18. *King Richard III***

- i. 'After Richard seizes power, he loses the qualities that make us feel sympathy for him.'  
Do you agree?

**OR**

- ii. 'The main message of *Richard III* is that power corrupts.'  
Discuss.

**19. *Selected Poems (Kenneth Slessor)***

- i. 'Slessor's poetry suggests that life in modern cities has no meaning or beauty.'  
Do you agree?
- ii. 'Slessor's poems mainly describe isolation and loneliness, rather than communities and relationships.'  
Discuss.

**20. *Year of Wonders***

- i. 'The plague brings out the best in some characters, and the worst in others.'  
Discuss.

**OR**

- ii. 'The first-person narrative voice of Anna Frith makes us admire the female characters more than the male ones.'  
Do you agree?

**END OF SECTION A – TURN OVER**

## SECTION B – Writing in Context (Creating and presenting)

### Instructions for Section B

Section B requires students to complete an extended written response.

In your writing, you must draw on ideas suggested by **one** of the following **four** Contexts.

Your writing must draw directly from the selected text you have studied for this Context, and be based on the ideas in the prompt/stimulus material.

Your response may be an expository, persuasive or imaginative piece of writing.

If you write on a selected film text in Section A, you must **not** write on a selected film text in Section B.

Section B is worth 30 marks.

Your response will be assessed according to the criteria set out on the last page of this book.



### Context 1 – The imaginative landscape

1. *Island* ..... Alistair MacLeod
2. *Jindabyne* ..... Director: Ray Lawrence
3. *The Poetry of Robert Frost* ..... Robert Frost
4. *Tirra Lirra by the River* ..... Jessica Anderson

#### Prompt

**‘Our view of the landscape reflects our view of ourselves.’**

#### Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘our view of the landscape reflects our view of ourselves’**.

**OR**

### Context 2 – Whose reality?

5. *A Streetcar Named Desire* ..... Tennessee Williams
6. *Enduring Love* ..... Ian McEwan
7. *The Player* ..... Director: Robert Altman
8. *The Shark Net* ..... Robert Drewe

#### Prompt

**‘No single person’s view of reality can be seen as absolute truth.’**

#### Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘no single person’s view of reality can be seen as absolute truth’**.

**OR**

### Context 3 – Encountering Conflict

9. *Omagh* ..... Director: Pete Travis
10. *The Crucible* ..... Arthur Miller
11. *The Rugmaker of Mazar-e-Sharif* ..... Robert Hillman and Najaf Mazari
12. *The Secret River* ..... Kate Grenville

#### Prompt

**‘Conflicts can have positive as well as negative effects.’**

#### Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘conflicts can have positive as well as negative effects’**.

**OR**

### Context 4 – Exploring issues of identity and belonging

13. *Growing Up Asian in Australia* ..... Alice Pung
14. *Sometimes Gladness* ..... Bruce Dawe
15. *The Catcher in the Rye* ..... J D Salinger
16. *Witness* ..... Director: Peter Weir

#### Prompt

**‘The group to which we belong provides us with our identity.’**

#### Task

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text you have studied for this Context and explore the idea that **‘the group to which we belong provides us with our identity’**.

**SECTION C – Analysis of language use (Using language to persuade)****Instructions for Section C**

Section C consists of **two** parts.

Parts 1 and 2 are equally weighted.

Section C is worth 30 marks.

Carefully read the opinion piece *Too Young, Too Soon* and then complete **both** parts.

Your response will be assessed according to the criteria on the last page of this task book.

**TASK****Part 1**

Write a note-form summary of the article, *Too Young, Too Soon*, found on pages 12 and 13. Your response must be in **note form**. Do not use complete sentences.

**AND**

**Part 2**

Write a piece of prose that explains how language and visual features have been used in *Too Young, Too Soon* to attempt to persuade readers about three of the main points in the newspaper article.

**Background information**

The following opinion piece was published in a city newspaper. The writer is responding to the recent trend of young people attempting to sail around the world alone. The accompanying photograph was supplied by the newspaper.

*Too Young, Too Soon*  
*Written by Michael Grey*



Dangerous acts by young people have recently become alarmingly popular. An increasing number of teenagers have attempted to sail around the world solo – nearly always with the backing and encouragement of their eager parents. While a sense of adventure in the young is to be encouraged, parents who put the lives of their children at risk must not be supported. Are such parents needlessly endangering their children's lives merely to gain a brief moment of publicity?

Children who attempt actions such as solo circumnavigation can't be held solely responsible for their actions. If a child is too young to vote, drive a car or drink alcohol, common sense suggests that he or she is also too young to embark on a dangerous round-the-world trip. Experts agree that complex mental and physical skills can only be developed over time, through patience, hard work and persistence.

Adult supporters of dangerous teenage behaviour argue that young people are too protected in today's society and must be given a chance to mature by taking risks. However, only an irresponsible parent would fail to recognise the difference between challenging activities that develop positive life skills and dangerous adventures that come with an unjustifiable level of risk.

Young people simply cannot understand the size of a challenge such as a solo circumnavigation, nor can they comprehend the fact that their immaturity makes them

completely unfit to attempt such an activity. A young sailor would of course be excited at first by the enterprise. However, after a number of days the child is confronted by the emptiness and size of the ocean and the reality of being alone and vulnerable would then frighten them. Apart from the physical dangers involved, such intense loneliness and awareness of their vulnerability can be very harmful for young minds.

Allowing unskilled junior sailors to sail the seas alone creates another, more practical problem: who pays for their mistakes when things go wrong? It is, of course, we taxpayers who have to pay the bill for a rescue operation every time an inexperienced teenager runs aground on a coral reef. Why should those in our society who act responsibly have to fund the activities of those who do not?

This behaviour has to stop, and the authorities must recognise the need for sensible age restrictions and more concern for the wellbeing of children. The World Sailing Speed Record Council recognised that such behaviour was dangerous when it stopped promoting the competition to see who was the youngest person to circumnavigate the globe solo. Such a record only encouraged would-be sailors who were too young, too inexperienced and too vulnerable to attempt such an action safely. In 2009 a Dutch court placed 13-year-old Laura Dekker under state care to prevent her from embarking on a two-year solo voyage due to the mental and physical risks involved. Do Australians really have to look overseas to find an example of the firm moral and practical leadership that is required to care for young people?

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### **Examination assessment criteria**

The examination will address all the criteria. All student responses will be assessed against each criterion.

The extent to which the response is characterised by:

#### **Section A – Text response**

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the topic
- development in the writing of a coherent and effective discussion in response to the task
- controlled use of expressive and effective language appropriate to the task

#### **Section B – Writing in Context**

- understanding and effective exploration of the ideas, and/or arguments relevant to the prompt/stimulus material
- effective use of detail and ideas drawn from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, showing an understanding of the relationship between purpose, form, language and audience
- controlled use of language appropriate to the purpose, form and audience

#### **Section C – Analysis of language use**

- understanding of the ideas and points of view presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- controlled and effective use of language appropriate to the task

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### **END OF TASK BOOK**